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deals with the forms of religion, as those of Babylon, Egypt, China, India, Greece, Rome, Scandinavia, Mazdeism and Zoroaster: Mithraism, Buddhism, and Mohammedanism. A short, selected bibliography ends the work.

Such a Primer is a difficult book to write, and an extremely easy book to criticise. It demands not only wide and varied learning, but it demands that the writer take up, as occasion requires, the attitude of the philosopher, the psychologist, the historian, and the anthropologist. Needless to say, it demands absolute impartiality: though the publishers of the present work may well have found their account in entrusting its preparation to a clergyman. In the reviewer's opinion, however, the fatal defect of the Primer lies in its author's innocence of any scientific psychology. The naïve assumption of a religious faculty (15, 19); the citation of Myers's psychorragy (71); the ascription of religious doctrine to the 'soul' and of mythology to the 'imagination' (87); the lack of reference to modern psychological studies: such sins of omission and commission cannot but inspire the psychological reader with distrust. It is in no carping spirit that the further criticism is made that sometimes (as in the bracketing of Tylor and Spencer: 14) the writer's facts are at fault.

M. W. WISEMAN.

Selections from the Music Dramas of Richard Wagner: arranged for the Piano by O. SINGER. With a preface by R. ALDRICH. Boston: Oliver Ditson Co. pp. xviii, 194. Price (cloth), \$2.50.

Twenty-four Negro Melodies: transcribed for the piano by S. COLERIDGE-TAYLOR. With preface by B. T. WASHINGTON. Boston: Oliver Ditson Co. pp. ix, 127. Price (paper), \$1.50.

These two books, Nos. 15 and 17 of the well-known "Musicians' Library," are of especial interest to psychologists. Mr. Aldrich's preface gives a biographical sketch of Wagner, and a brief analysis of the operatic situation in the various selections made by Mr. Singer. He reproduces further the programme-note written for the Tristan Prelude and the close of the Prelude itself (this in facsimile), and adds a useful bibliography. The twenty-five selections—all within the compass of a moderately skilled performer—are taken from Rienzi, the Flying Dutchman, the Rhinegold, Siegfried (one each); Tannhäuser (2); Lohengrin, Tristan and Isolde, the Walküre, the Gotterdammerung, Parsifal (3 each); and the Meistersinger (4). No one of them could well be spared; and if there are a few more whose omission one deplures, it must be remembered that the book had its limits. A reproduction of the last photograph of Wagner taken from life forms the frontispiece of the volume.

Mr. Washington outlines the life and works of Coleridge-Taylor, and offers some general remarks on the qualities of Negro music. Of the twenty-four compositions included in the book, four are based on themes from southeast Africa; two come from south Africa; one each from west Africa and the West Indies; the remaining sixteen are based upon American Negro melodies. The themes and the handling of the themes are alike interesting, æsthetically and psychologically. A portrait of the composer serves as frontispiece.

P. E. WINTER.

The Art of the Musician, a Guide to the Intelligent Appreciation of Music, by H. G. HANCHETT. New York: The Macmillan Co. pp. viii, 227. 1905. Price, \$1.50 net.

"This book is the outgrowth of a course of popular lectures intended to give to persons fond of music, but not thoroughly versed in its intricacies, an idea of the reasons which prompt musical critics to approve or disapprove of musical compositions. . . . It is designed

to emphasize the distinction between the real study of music and the study of the arts of playing and singing which has so long been mistaken for it. . . . It aims to supply such information as should make concert-going more satisfactory, listening to music more intelligent. . . . The ability to understand musical notation is all that is presupposed of knowledge of the art." These, in the writer's own words, are the aims of the present volume. In the reviewer's opinion, they have been successfully attained. In a course of popular lectures we expect to find, here and there, statements that are too sweeping, as well as statements that are unduly definite. The writer's teaching, however, is in general so sound that the few slips of this kind—none of them important—may readily be condoned. The work, on the whole, is excellent.

Ch. i (Art and Music) lays much-needed emphasis on the intellectual aspect of music. "A fine art is the conscious or intentional utterance of thought, by word or action, for the purpose of creating beauty or expressing emotion;" "the art of the musician is the conscious, intelligent or intentional handling or combination of sounds, rhythms, musical conventions, and inspirations, into works displaying beauty or expressing emotion." Definitions that are, truly, only proximate; but sound as far as they go. Admirable, here and elsewhere in the book, is the author's insistence that melody is a *datum*, part of the materials of the musician, not a product of his art. Ch. ii (The Material of Music) treats of tone-color and of dynamic expression. Ch. iii (The Life of Music) discusses time, rhythm and meter; the chapter, which is one of the best, has 26 musical illustrations. Ch. iv (The Soul of Music) deals with harmony, and ch. v (The Beauty of Music) with the organization of melody (7 and 15 illustrations). They are altogether untechnical and unconventional, and contain much good analysis. Ch. vi (The Germ of Music) takes up the motive, including the Wagnerian leading motive (12 illustrations). Then follow chapters on thematic development (15), counterpoint and fugue (3), form-building, classical music (2) and romantic music (1 illustration). To mention in these last chapters are the analysis of the scherzo of Schubert's first sonata, and the remarks on verbal interpretations of romantic music. Ch. xii characterizes the Art of the Interpreter. From ch. xiii (Musical Education) we should like to quote *in extenso*. "What we need is education in *music*. Not more professors, but more amateurs; not more concerts, but more intelligent interest in those we have; not more compositions, but more comprehension; not more vocal culture, but more and larger choral societies; not more technic, but more interpretation." "The crying need . . . is not higher but broader culture, not more musicians but more music lovers, not more technic but more understanding." To these words every psychologist who is musically minded—and can one be a psychologist without the musical mind?—will unreservedly subscribe. Finally, ch. xiv (The Test of Musical Worth) sums up the teaching of the book in the sentences: "The appeal of music is to the emotions, but it is an intelligent appeal. Perhaps its greatest virtue is its power of lifting the mind above sordid cares and worries, and giving pleasure, stimulus, peace, and rest; but that power is multiplied many times by a thorough understanding of the structure and secret of the art."

The 81 illustrations are well chosen, and the book gains greatly, of course, if read with a piano at hand. The reader must, however, resolutely break the back of the binding, if he is to make the volume lie flat upon the rack.

P. E. WINTER.

My Little Book of Prayer, by M. STRODE. Chicago: Open Court Publ. Co., 1905. pp. 77.

This is a little book not so much of prayer, in the accepted sense of that term, as of moral and religious reflections thrown into parable or aphoristic form. It shows the influence not only of the great Christian sources, but also of Marcus Aurelius and—Omar Khayyam. The writer is not quite sure of the distinction between 'shall' and 'will,' and, in general, fails at times to preserve the desired dignity of phrase. It is almost comic to read: "May God forgive you your weakness—but let him damn mine," despite the elevation of the sentiment; and the ejaculation "Dear Heaven, I am a Hercules of disseminated force" is hardly a specimen of English undefiled.

M. W. WISEMAN.

The Napoleon Myth, by H. R. EVANS. Containing a Reprint of *The Grand Erratum*, by J. B. PÉRÈS, and an Introduction by P. CARUS. Chicago: the Open Court Publishing Co., 1905. pp. 65.

"The sole excuse for republishing M. Pérès' 'Grand Erratum,'" says Dr. Carus in his introduction, "is the fact that it is out of print and forgotten." The excuse is sufficient—quite apart from the intrinsic interest of the brochure, which Dr. Carus naturally compares and contrasts with Whately's "Historic Doubts." The book is lavishly illustrated with Napoleon-pictures, and makes an attractive and acceptable volume,—except that, in his essay on "The Mythical Napoleon," Mr. Evans has written somewhat scrappily, without any serious effort to make the most of his subject.

P. E. WINTER.

Der doppelte Standpunkt in der Psychologie, von MARY WHITON CALKINS. Leipzig, Veit und Co., 1905, pp. 80. To be had in the United States from C. A. Köhler, 149 A Tremont St., Boston.

An Introduction to Psychology by MARY WHITON CALKINS. New York, The Macmillan Co., 2d Edition, 1905.

The "double standpoint," to the exposition of which Professor Calkins devotes the German pamphlet mentioned above, may be indicated by the following brief quotation from the second section of the paper where she takes up her chief problem. "The thesis which I seek to uphold," she says, "is the following: Consciousness can be considered psychologically from two standpoints: It may be conceived either as a series of connected psychical occurrences, with no reference whatever to a conscious Ego, or as a many-sided consciousness of a particular Ego in its relations. Following from these two view-points arise two sorts of psychology: A phenomenal psychology (*Vorgangspsychologie*) and an Ego-psychology (*Ichpsychologie*)" (pp. 32-33). The first of these is the professed ideal of many modern psychologists, however shiftingly they may hold to it at different points in their psychologizing. Professor Calkins contends, on the contrary, that this sort of psychology, capable though it is of perfectly self-consistent carrying out in all respects, is insufficient, because it neglects the fact that all consciousness is personal, "that every consciousness belongs to some sort of Ego." The Ego which is central to the Ego-psychology is too fundamental for exact definition, but the consciousness of it can be described in part, and shows also this important relation, to wit, that it is social; one knows himself only in relation to other selves.

Professor Calkins's argument in the remainder of the paper is directed to showing by an examination of concrete psychical experiences that the phenomenal theory is insufficient by itself for the explanation of the full richness of the mental life.

The same double standpoint was influential with Professor Calkins earlier in the preparation of her well-known text-book. A second